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***KinnarīKinnarā* Culture and *Pāli* Literature**

Tin San Aye*

Abstract

The legendary birds known as *Kinnarī* and *Kinnarā* are famous both in Myanmar culture and in other Asian cultures. Their shapes are usually portrayed as a couple of mythical birds with the human face and legs of birds while in other, they are depicted as two mythical creatures with the head of horse and legs of birds. These artworks can be found in most Asian countries such as Myanmar, Thailand, Cambodia, Laos, Indonesia, India, Ceylon and China. However, no one exactly knows whether such legendary birds have really existed in the world or not. Some people believe that they are imaginary creatures found in legends only as there is no reliable evidence for their existence. Despite that, certain literature like *Pāli* described the existence of *Kinnarī* and *Kinnarā*. Accordingly, some information about these legendary birds found in *Pāli* literature will be firstly presented in this paper before the cultural aspects of these iconic representations are studied and revealed. In doing so, the researcher will study the culture/tradition of using the icons in Myanmar society as well as that in global culture. The major aim of this paper is not only to provide the readers with some knowledge about the role of *KinnarīKinnarās* in Myanmar culture but also to promote mutual understanding and friendship between Myanmar whose culture is mainly derived from *Pāli* Literature and other countries, whose cultures are also associated with *Pāli* literature in one way or other.

Key words: *KinnarīKinnarā*, *Pāli* literature, Culture

Introduction

The images of '*KinnarīKinnarā*', mythical birds are very popular in the field of Myanmar culture. Myanmar people are likely to use the images of '*KinnarīKinnarā*' either in paintings or in reliefs (statues) to decorate different kinds of buildings such as religious edifices, residences and offices etc. These works of art depicting the couple of '*KinnarīKinnarā*' mythical birds are very popular among Myanmar society. Besides, on any Myanmar writers, composers, and poets have already composed about these mythical birds in different genres of literature such as homilies (pyo), poems generic verses (Linga), songs, dramas (pyazat) etc. Likewise, it is also found that the images of '*KinnarīKinnarā*' birds couple play an important role in the culture of many Asian countries such as Thailand, Cambodia, Laos, Indonesia India and China etc.

The meaning of '*KinnarīKinnarā*' (What is meant by '*KinnarīKinnarā*')

The meaning of '*Kinnarā*' is given in *Pāli* Myanmar Dictionary compiled by U HokeSein. The *Pāli* word '*Kinnarā*' is a compound word which is a combination of the two *Pāli* words, '*Ki*' and '*Nara*'.¹ So the compound word '*Kinnarā*' means a strange bird like creature with human head and torso. This word '*Kinnarī*' is a female bird.

P.T.S *Pāli* English dictionary interprets '*Kinnarā*' as a very fantastic creature which forms a human so much so that one cannot clearly distinguish it from a human.² According to Sanskrit English dictionary, the word '*Kinnarā*' is derived from a Sanskrit word '*Kinnarā*' which means an exclamation about its form 'Is this man?'.³

Ballatiya Jātaka (*Jātaka* No-504) mentioned the meaning of the word '*Kinnarā*'. In this *Jātaka* King *Ballatiya* went on a hunting trip in the forest and there he found the couple of mythical birds crying very sadly. Being amazed at their very strange figures, the king said,

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¹ HokeSein, U . 318

² PTS, 215

³ MonierWillion, 282-283

“Human likes creatures, I want to ask you a question. What do human beings call you? By what name do you know you? In reply to the king’s question, the *Kinnarī* said, ‘Human knows us as *Kinnarāas* because we have human heads and torsos although we are a kind of bird.’¹ In this way, the meaning of the word (*Kinnarā*) is given in *BallatiyaJātaka*.

The forms of ‘*KinnarīKinnarā*’ mythical birds

“According to *Vohāralinatthadīpanī*”² compiled by U Chein, it is learnt that there are two types of *Kinnarā*, the ‘*Saku-aKinnarā*’ which has a human head, human face and the torso of a bird with wings; and the ‘*KimpurisaKinnarā*’ with the face of a horse and human torso.’ The images of ‘*KinnarīKinnarā*’ mythical birds couple are always depicted as having golden tail feathers, wings, necklace, girdles or belts, cloaks like garment decorated with floral arabesque and ear tubes.



Human head, human face and the torso of a bird with wings



The face of a horse and human torso

Different species of ‘*KinnarīKinnarā*’ mythical birds

Many *Jātaka* stories mentioned that *Kinnarāas* inhabit at the Himalayas, high and deeply forested mountain ranges in the northern part of India.³

MahākunālaJātaka(No-536)⁴ mentioned that there were many species of *Kinnarās* such as *DevaKinnarā*, *CandaKinnarā*, *DumaKinnarā*, *DandamānavakaKinnarā*, *KontisakunaKinnarā*, *KannapāvuranaKinnarā* etc. The *Deva Kinnarā* was somewhat celestial being born of *Catu-Mahārāj* celestial abode while the *Duma Kinnarā* wandered among trees in the forests to seek fruit, blossoms and pollens for their food source. On the other hand, the *DandamānavakaKinnarā* with the human face wandered the forest holding sticks and speared in his hands to seek food. The *KontisakunaKinnarā* can make pleasant and melodious cry like *karaweit* sand sours cranes. The *KannapāvunaKinnarā* had huge ears each of which was large enough to be spread on to the ground. He might spread one of the ears on to the ground to sleep while he used the other one to cover his body as a blanket.

The capabilities of the *KinnarīKinnarā* (mythical birds)

According to the descriptions of *Jātakas*, it is learnt that *Kinnarīs* (female *Kinnarās*) are so attractive and dainty that human being admire them very much. Men easily fall in love with *Kinnarīs* and get married with them.⁵ Moreover, *TakkāriyaJātaka* (No-481)⁶ described that ‘*KinnarīKinnarā*’ were not only skillful dancers and singers but also excellent performers and

¹ . J. a, iv. 440

² . Linattha. 245-9

³ .D . iii, 163 D.a. iii, 149 J.a.iv , 252

⁴ . J.a. v ,447

⁵ . J. a. iv, 283

⁶ . J. a. iv, 152

artists. They are experts in performing arts such as dramas and they can do human beings. In that *Jātaka* story, *Kinnarās* neither sang nor danced although they could talk. Although the King repeatedly asked them to sing and dance, they did nothing because they feared from that they might probably tell lies if they talked to humans.¹

Besides, it is learnt that *Kinnarās* can live much long or than human beings. Humans' life-span is 100 years only while the life span of *Kinnarās* is 1000 years.² This fact was described in *BallitiyaJātaka*(No- 504)in the dialogue between the *Kinnarī* and the king.

‘KinnarīKinnarā’ Culture

Despite being mythical birds that can only exist in legends, the images of *Kinnarī* and *Kinnarās* depicted in literature, performing arts, paintings, sculptures, and reliefs represent a particular culture and symbol of arts.

‘KinnarīKinnarā’ found in literature

The ancient Myanmar writers had written many stories about *Kinnarās*. They took a special interest in these fantastic mythical birds. Twin Thin Minister composed the *Ballatiyahomily*(pyo) based on the theme of the *BallatiyaJātaka*(504) in which the *Kinnarī* and *Kinnarā* cried in agony for seven hundred years as they were kept apart only one night due to the flood caused by a creek. Likewise, U YaukKye and U ShweKyi composed the old version of *CandaKinnarīPyo* and the new *Kinnarī*. Both writers took the theme from the *Canda-KinnarīJātaka*(485)³ which highlighted the loyalty of the couple. They neither deserted nor betrayed each other.

Again, *SudhanuJātaka* from *ZimmePannāsa*(50 *Jātakas*) in *Pāli* language written by a Thai Buddhist monk is a famous story about *Kinnarās* and *Kinnarīs*.⁴ In the story, Prince *Sudhanu* saw a group of seven *Kinnarīs* taking a bath in a pond while going on a hunting trip in the forest. Although he tried to catch them all by using a snare, only the eldest *Kinnarī* was caught. Other *Kinnarī* managed to flee away. Prince *Sudhanu* fell in love with her and got married with her. The name of the *Kinnarī* was *Manohari*. He loved *Manohari*, who was a kind of a celestial *Kinnarī* very much. But, she had to return her native land when her life was at risk because of a royal *Bhramin*. Having known this Prince *Sudhanu* followed her immediately. *Manohari*'s father made the prince choose his wife among the seven sisters to see if he could make the right choice. Based on this theme, ‘*PyiNawadaygi*’ composed ‘*ManohariPyo*’.

This *jātaka* from *ZimmePannāsa* (50 *jātakas*) (1450-1470 AD) is known as *SudhanuJātaka*.⁵ It is famous for its fantastic story. It is famous not only in Myanmar but also in other Asian countries. It is learnt that there are also the stories of *Sudhana* and *Manohara* in China, Japan, Korea and Vietnam.⁶ Their stories are found to be more or less the same as *SudhanuJātaka*. Unlike the *SudhanuJātaka*, these stories described the *Kinnarī*, the main character, as ‘*Dway Mae Nor*, the youngest sister of the *Kinnarīs*. Although she was mentioned as mentioned as *Dway Mae Nor*, the youngest sister of the seven *Kinnarīs*.

¹ . A . i, 77

² . J. a, iv, 440

³ . J. a, iv, 253

⁴ . Zimme, I, 137-170

⁵ . Zimme, I, 137-170

⁶ . <https://en.wikipedia.org/wiki/Kinnara>

"*KinnarīKinnarā*" found in performing arts



Shan Traditional Kinnarī Kinnarā Dance

According to *Pāli* literary works, *KinnarīKinnarās* are said to be skillful dancers, singers and performers. Likewise the '*KinnarīKinnarā*' dance is a famous in Myanmar dramatic art (Zattha-bin). This dance is also popular among the Shan ethnic people.

Some dramas (plays) such as 'Dway Mae Naw', Dway Mae Naw's return to NgweTaungPyi, and '*CandaKinnarī*' etc, which are created on the basis of *SudhanuJataka*, are particularly famous for their romantic themes mixed with fantasy in the realm of Myanmar dramatic theatrical art. Many Myanmar songs are composed concerning the '*KinnarīKinnarā*'. In addition, *Kinnarī* (Female *Kinnarā*) is also regarded as one of the four paragons of loyalty and virtue among women in Myanmar society. Myanmar people have traditionally accepted the four women namely *Amarā*, *Kinnarī*, *Maddhidevi*, and *Sambula* as the perfect examples of loyalty and virtue among all women.

'*KinnarīKinnarā*' found in visual arts (paintings and sculpture)

Myanmar people usually decorate their houses, offices, buildings, and religious edifices with the paintings, statues or reliefs depicting *Kinnarī* and *Kinnarās*. These works of art portray the *KinnarīKinnarās* as dancing or soaring up in the air.



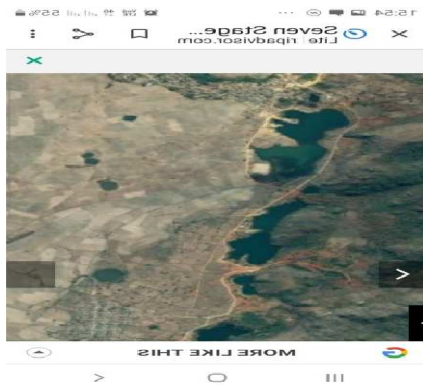
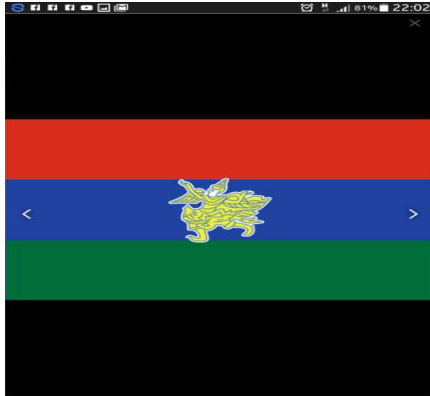
Myanmar Traditional *Kinnarī Kinnarā*



Myanmar Traditional *KinnarīKinnarā*/ Goldsmith

The most prominent portrayal of *KinnarīKinnarā* images can be found in the flag of Kayah state. Kayah people are proud of NgweTaung region where *KinnarīKinnarās* had once lived and where their ancestors had descended from. Moreover, the seven stage lake, a famous

place of Kayah state, is also associated with the legend of *Kinnarī* and *Kinnarās*.¹ These lakes occur naturally on the seven hills and they are assumed to have been the lakes where the seven *Kannarī* sisters including 'Dway Mae Naw' the youngest *Kannarī* sister, took a bath in the ancient time. Nowadays, it is a tourist attraction crowded with visitors who come these to relax.



Such a culture associating with *Kinnarī* *Kinnarās* is found not only in Myanmar but also in other Asian countries.

Thai literary works also mention about *Kinnarīs* and *Kinnarās*. The *Kinnarī* is depicted as a young woman wearing an angel like costume. But, the lower part of her body is similar to the torso of a bird. The two famous *Jatakas* of Thai versions are *Sudhanu* and *Manohara Jatakas*.²

On the other hand, *Kinnarīs* are more popular than *Kinnarās* in Cambodian art and literature. In addition, the *Kinnarīs* supposed to be the symbol of beauty and skilled dancers with a wide repertoire in the royal ballet troupe Cambodia. So, the image of the *Kinnarī* represents a very attractive style of performing art in Cambodia.³

In Indonesia, the images of *Kinnarīs* and *Kinnarās* are found in such pagodas as Borabudur, Pawon, Sewu, Sari and Prambanan where they are depicted as birds with human heads or humans with lower limbs of birds.⁴

In India, *Kinnarī* *Kinnarā* images are depicted as half-man, half-horse and half bird creatures on the basis of Hindu legends. However, the Buddhists portray *Kinnarīs* and *Kinnarās*

¹ . မြန်မာ့စွယ်စုံကျမ်း၊ ၁၊ ၈

² . <https://en.wikipedia.org/wiki/Kinnara>

³ . ibid

⁴ . ibid

as half man and half bird creatures. Moreover, they are also found in *PāliJātakas* which are portrayed in temples and monuments in many regions of India such as Bodh Gaya, Sanchi, Brahut, Amaravati, Mathura and Ajanta.¹

In Sinhalese culture, the *Kinnarīs* depicted as a creature with the head, torso and arms of a woman and wings, tails and feet of a swan. The *Kinnarī* image is the traditional symbol of feminine beauty, grace and accomplishment in dance, song and poetry.

Tibet people depict the *Kinnarī* or the *Kinnarās* as a human form with the head or the whole torso of human including the arms and the lower body of a winged bird. The *KinnarīKinnarā* dance is performed in the indigenous traditions of Himalayas with the accompaniment of gong like ritual instrument.



Thai KinnarīKinnarā



Cambodia KinnarīKinnarā

¹.<https://en.wikipedia.org/wiki/Kinnara>



The Royal Ballet of Cambodia
-Robam Preah Thong Boun S...



Indonesia KinnarīKinnarā



Lao KinnarīKinnarā



ChinaKinnarīKinnarā



Tibet KinnarīKainnarā

Discussion

As mentioned above, the images of *KinnarīKinnarā* play an important role in Asian cultural communities. However, such half human half bird creatures no longer can be seen in real life at present. Therefore, they are supposed to be mythical birds. There are many other mythical creatures that we accept in our society. For example mermaids, mythical serpents and etc. unlike other mythical creatures, the existence of *Kinnarīs* and *Kinnarās* has already been proved by *Pāli* literature, which gives a detailed description of their physical forms, their inhabitants, food source, life span and their human like behavior etc. Some *Pāli* literary work highlights their beauty, elegance, musical talents, romantic stories and the perfect example of loyalty set by the *Kinnarīs* (female *Kinnarās*). Based on these literary works, a culture associated with such mythical birds started to develop. This culture has spread almost throughout Asian countries where the Buddhism had arrived and flourished Just as the images or icons of *KinnarīKinnarā* couple are almost identical informs, costumes and ornaments, creation of dramas, poetry, songs and stories which can vividly portray human feelings such as romance and longing etc. on the basis of fantasy concerning *Kinnarī* and *Kinnarā* are more or less the same in Asian cultures. Since the creative thoughts and appreciation for aesthetic value are reflected in the pictures and reliefs of *Kinnarī* and *Kinnarās* found in most Asian countries, *KinnarīKinnarā* culture can be regarded not only as an aspect of Myanmar culture but also that of the international Asian cultures.

Conclusion

The cultural value of *KinnarīKinnarā* is common in every Buddhist country in Asia. This suggests that most Asian nations have the same thoughts and cultures. It is expected that the Asian nation's particularly Southeast Asian nations will be able to promote understanding and friendship between one another in the region by reading this pap

Acknowledgements

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Jaini, P.S.(ed) *Pannāsa-Jataka* (in the Burmese Recession),I.(1981), Landon: Pali Text Society.

ချိန်၊ ဦး။ (၁၉၆၀) ဝေါဟာရလိနတ္ထဒီပနီ၊ ဟံသာဝတီပုံနှိပ်တိုက်၊ ရန်ကုန်။

တွင်းသင်းမင်းကြီး။ (၁၉၆၃) ဘလ္လတိယပျို့၊ ဟံသာဝတီပုံနှိပ်တိုက်၊ ရန်ကုန်။

နဝဒေးကြီး၊ ပြည်။ (၁၉၂၉) မနော်ဟရီပျို့၊ ဟံသာဝတီပုံနှိပ်တိုက်၊ မန္တလေး။

မြန်မာစွယ်စုံကျမ်း၊ အတွဲ ၁၊ (၁၉၆၃) စာပေဗိမ္မာန်စာအုပ်တိုက်။

A Study on Pāli Loan-words in the “*Mahāmerumakuṭaghandarājā*” Bell Inscription

Pa Pa Aung*

Abstract

The words of Pāli derivation paved the way for further enrichment of Myanmar Vocabulary. It is of great importance to study words of Pāli derivation that help advancement of Myanmar language. The *Mahāmerumakuṭaghandarājā* is one of the bell inscriptions of Konbaung Period. A large number of Pāli loan words are used in it. In transforming and using the Pāli words from the Pāli literature into the form of Myanmar words, there are generally three ways. This paper studies loan words derived from Pāli using directly and through transformation: the first and the last ways among the fundamental or essential three methods. The purposes of this research paper are to describe the influence of Pāli language on Myanmar language and literature and the development of Myanmar literature in Konbaung Period.

Key words: Bell Inscription, Loan-words, Pāli Language, Myanmar Language

Introduction

The language of Pāli had already reached Myanmar during the early historical periods of the Mons and the Pyus. It was during the time of King *Anawratha* when the Pāli language together with Buddha *Sāsana* thrived and developed. Later, the people of Bagan became more versed in Pāli language than in the previous periods. They not only studied *Piṭaka*, *Aṭṭhakathā* and *Ṭikā* but also wrote new literature. The earliest terms derived from Pāli are the words relating to the religion and most of the usages are the Pāli names. When Myanmar obtained the chance to learn the Pāli treatises consisting of such subjects as astronomy, alchemy (eggīyat), astrology (beidin), medicine, and grammar they borrowed and used the usages of terms in it. By various means, the Pāli words are added to the Myanmar Dictionary to make it elaborate.¹In transforming and using the Pāli words from the Pāli literature into the form of Myanmar words there are generally three ways: using directly (Direct Loan-words), using through translation into Myanmar (Adopted Loan-words) and using through transformation (Modified Loan-words).

“*Mahāmerumakuṭaghandarājā*” is the name of a large bronze bell which dedicated to the “*Mahāvijayaraṃsī*” pagoda. *Mahāvijayaraṃsī* is the official title of the Pahtotawgyi pagoda. The Pahtotawgyi situated at *Amarapura*. Being 7 miles from the south of Mandalay, *Amarapura* is commonly called Taungmyo or Southern City. Among older royal cities, *Amarapura* had been the royal city twice by king Badon (Bodawpara) and King Tharyarwaddy. *Amarapura* is a Sanskrit word and means “Eternal City” (*Amara-* undying² and *Pura-* a fortified city³). In the southern part of *Amarapura*, the Pahtotawgyi pagoda modeled on the *Mahāceti* of Sri Lanka. The foundation of this pagoda was laid by King Bagyidaw and his Queen on 2nd March 1820. The pagoda was completed on 19th February 1824. The base measures 180 feet in circumference, and the height also measures 180 feet. It had been repaired by King Tharyawaddy, King Mindon, and the people of the city successively. This well-preserved pagoda stood outside the old city walls. The lower three terraces are decorated with marble slabs illustrating with scenes from the *Jātaka* stories carved in bold relief. Pilgrims will have a fine view of the surrounding countryside from the upper terrace.

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¹ Pāli-sarpay hnint Myanmar-sarpaysetsathmu, 135.

² A Sanskrit-English Dictionary, 75.

³ A Sanskrit-English Dictionary, 583.

The bell located in a separate building on the east of “*Mahāvijayaramsī*” pagoda yard. It was donated and hung by King Bagyidaw on 13 March 1828. “*Mahāmerumakuṭaghandarājā*” is made up of bronze and weighs 150,000 tickles. The diameter at the bottom of the bell is 7.5 feet and the height is 8,25 feet. It is decorated with the figures of lions and prawns. The name “*Mahāmerumakuṭaghandarājā*” was engraved with large letters at the top of the bell. The history of the pagoda is recorded with 24 lines on the middle part of the bell. The letters are written in anti-clock-wise direction and the size of each letter is about half inch. There are no letters at the bottom of the bell. *Mahāthāṅkhayāmahāthīrisīthū* is the author of the Bell Inscription. This research paper deals with the study of the Pāli loan words from the *Mahāmerumakuṭaghandarājā* bell inscription.

Methods and Materials

In the *Mahāmerumakuṭaghandarājā* bell inscription, there are a large number of Pāli loan words. For this research paper, all of the data about Pāli loan-words were collected from the *Mahāmerumakuṭaghandarājā* bell inscription. Some Pāli literature, Myanmar literature, and dictionary are used as the materials.

Findings

The Methods of Transformation

The rules which transform from the Pāli word to Myanmar word by means of insertion, elision, metathesis, and etc. in Pāli are called *Nirutti*.¹ According to this Bell Inscription, original Pāli words are generally changed into Myanmar in two ways. They are direct loan words and modified loan words. The following methods are commonly used in *Mahāmerumakuṭaghandarājā* bell inscription.

Ādilopa is the rule which elides the first vowel or syllable of a Pāli word. *Osānalopa* is the rule of transformation into Myanmar word through the elision of the vowel or syllable at the end of the original Pāli word. This method is partially inclusive in the *Paṭikara* rule which changes the short vowel before the syllable into the long one and which cancels the vowel after the elision of the final vowel of syllable of the word. *Ubhayalopa* is a rule of transforming Pāli into Myanmar through the elision of the vowel or syllable both at the beginning and final places of the original Pāli word. *Majjhediṅgha* signifies a way of making the short vowel in the middle of the original Pāli word to the long one. *Osāna* means “end or conclusion or ultimate of final”. Therefore *Osānadīgha* is the lengthening of the final vowel of a Pāli word. *Ubhayalopa* is a method of transforming Pāli into Myanmar through the long vowel or syllable both at the beginning and final places of the original Pāli word. *Majjherassa* is a way of shortening the long vowel at the middle of the Pāli word. *Osānarassa* is a method of shortening the final long vowel of the Pāli word. *Ādiḡuṇa* is a way of transforming Pāli into Myanmar by gunating the first vowel i, ī and the vowels u, ū in the Pāli word. *Osānagūṇa* is a method of changing Pāli into Myanmar by gunating the final vowels i, ī and the vowels u, ū in the Pāli word. *Vikāra* means “change, alternation”. It is a way of changing a vowel in the Pāli word into the another vowels by means of an alternation. *Ekabhāva* is a rule of making a conjunct consonants in the original Pāli word into a single one. *Paṭikara* is a rule of changing the short vowel at the front of the omitted vowel or syllable into the long one by making amends after the elision of a vowel or syllable in the original Pāli word. *Vipariyāya* signifies “reversal or change”. It is a method of transforming Pāli into Myanmar by reversing the place of the vowel of a syllable in the primary Pāli word at the front or at the back. *Dvebhāva* is a

¹ Pāli-thet-waw-ha-ra Abhidhān, 136.

rule of changing the single consonants (not at the beginning) in the original Pāli word into conjunct consonant.¹

Pāli Loan-words from the Bell Inscription

The history of construction of the *Mahāvijayaramsī* pagoda was recorded on the *Mahāmerumakuṭaghandarājā* bell with 24 lines² in Myanmar. Direct and modified Pāli Loan-words in each line are as follows:

1. Pāli Loan-words from the 1st Line of Bell Inscription

Pāli Loan-words	Pāli	Method
Saṅkhye/Saṅkhyeyya	Asaṅkhyeyya	Ubhayalopa
Kāla	Kāla	using directly
Kambhā	Kappa	Osānadīgha
Kappa	Kappa	using directly
Sāsana	Sāsana	Osānadīgha
Atit	Atīta	Majjherassa

2. Pāli Loan-words from the 2nd Line of Bell Inscription

Pāli Loan-words	Pāli	Method
Nat	Nātha	Majjherassa
Navama	Navama	using directly
Cak	Cakka	Osānalopa
Sarīra	Sarīra	using directly
Dhāt	Dhātu	Osānalopa
Kū	Guhā	Paṭikara
Jambūdīpā	Jambūdīpa	Osānadīgha
Catuttha	Catuttha	using directly

3. Pāli Loan-words from the 3rd Line of Bell Inscription

Pāli Loan-words	Pāli	Method
Mahāsamata	Mahāsammata	Ekabhāva
Paṭhama	Paṭhama	using directly
Ādi	Ādi	using directly
Lokadhāt	Lokadhātu	Osānalopa
Paṭiññāṇā	Paṭiññāṇā	Osānalopa
Jāti	Jāti	using directly

4. Pāli Loan-words from the 4th Line of Bell Inscription

Pāli Loan-words	Pāli	Method
Sabbaññū	Sabbaññū	Osānarassa
Parinibbān	Parinibbāna	Osānalopa
Cetī	Cetīya	Osānalopa
Upadesa	Upadesa	using directly

5. Pāli Loan-words from the 5th Line of Bell Inscription

Pāli Loan-words	Pāli	Method
Āvaṭ	Āvaṭṭa	Osānalopa
Nadī	Nadī	using directly
Pāramī	Pāramī	using directly
Sāsana	Sāsana	using directly
Jambū	Jambu	Osānadīgha
Bhisak	Abhiseka	Ubhayalopa

¹ A Study on Nirutti Rules of Pāli-Myanmar Loans in the Pāli-thet waw-ha-ra Abhidhān, 22-23.

² Amarapuramyo-Mahāvijayaramsī-Pahtotawgyi-myatswarphayathamine, 176-192.

Dhammaraj	Dhammarāja	Osānalopa
Uccā	Ucca	Osānadīgha
Parikamma	Parikamma	using directly

6. Pāḷi Loan-words from the 6th Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Pūra	Pura	Majjhedīgha
Ratanā	Ratana	Osānadīgha
Sītā	Sīta	Osānadīgha
Nandavan	Nandavana	Osānalopa
Erāvaṇ	Erāvaṇa	Osānalopa
Yūjanā	Yojana	Osānadīgha
Sakkā	Sakka	Osānadīgha
Vāsa	Vāsa	using directly
Pāsāda	Pāsāda	using directly
Meru	Meru	using directly
Prassad	Pāsāda	Dvebhāva and Osānadīgha

7. Pāḷi Loan-words from the 7th Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Pakati	Pakati	using directly
Dvāra	Dvāra	using directly
Ṭhāna	Ṭhāna	using directly
Nibbān	Nibbāna	Osānalopa
Chaddan	Chaddanta	Osānalopa
Lakkhaṇā	Lakkhaṇa	Osānadīgha

8. Pāḷi Loan-words from the 8th Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Mukkhapāṭh	Mukkhapāṭha	Dvebhāva and Osānalopa
Purohita	Purohita	Osānalopa
Ratanā	Ratana	Osānadīgha
Sambhā	Sambhāra	Osānalopa

9. Pāḷi Loan-words from the 9th Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Payoga	Payoga	using directly
Dāna	Dāna	using directly
Sīla	Sīla	using directly
Parisāga	Parisāga	using directly
Pāḷi	Pāḷi	using directly
Sabbaññutañāṇ	Sabbaññutañāṇa	Osānalopa
Paṭhanā	Patthanā	Ekabhāva

10. Pāḷi Loan-words from the 10th Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Mahāukaṁsa	Mahāukkama	Ekabhāva
Tūriyā	Tūriya	Osānadīgha
Indanīlā	Indanīla	Osānadīgha
Disampati	Disampati	using directly

11. Pāḷi Loan-words from the 11th Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Pīti	Pīti	using directly
Pharaṇā	Pharaṇa	Osānadīgha
Mahāpurisa	Mahāpurisa	using directly

Angā	Anga	Osānadīgha
Nakkhat	Nakkhatta	Osānalopa
Tārā	Tārā	using directly
12. Pāḷi Loan-words from the 12th Line of Bell Inscription		
Pāḷi Loan-words	Pāḷi	Method
Brahmā	Brahma	Osānadīgha
Nagā:	Nāga	Osānadīgha
Prāṭihā	Pāṭihāriya	Osānalopa
Lokadhāt	Lokadhātu	Osānalopa
Nāgat	Anāgata	Ubhayalopa
Āgum	Āguma	Vikāra
Ākā	Ākāsa	Osānalopa
Gāthā	Gātha	Osānadīgha
Paccuppān	Paccuppanna	Majjhedīgha
13. Pāḷi Loan-words from the 13th Line of Bell Inscription		
Pāḷi Loan-words	Pāḷi	Method
Janaka	Janaka	using directly
Kicca	Kicca	using directly
Padumā	Paduma	Osānadīgha
Kalyā	Kalyāna	Osānalopa
Catusaṭṭhī	Catusaṭṭhi	Osānadīgha
Dhañṇapuñña	Dhañṇapuñña	using directly
14. Pāḷi Loan-words from the 14th Line of Bell Inscription		
Pāḷi Loan-words	Pāḷi	Method
Devī	Devī	using directly
Kuṭe	Koṭi	Ādiguṇa/Osānaguṇa
Parisat	Parisā	Vikāra
Sikrā:	Sakka	Vikāra
Sīharaj	Sīharāja	Osānalopa
Kesarī	Kesarī	using directly
Haṁssā	Haṁsa	Osānadīdga
15. Pāḷi Loan-words from the 15th Line of Bell Inscription		
Pāḷi Loan-words	Pāḷi	Method
Nimit	Nimitta	Osānalopa
Sākī	Sākiya	Paṭikara
Siddhat	Siddhattha	Osānalopa
Tādīsa	Tādīsa	using directly
Sambhāra	Sambhāra	using directly
Vittāra	Vitthāra	Ekabhāva
16. Pāḷi Loan-words from the 16th Line of Bell Inscription		
Pāḷi Loan-words	Pāḷi	Method
Paṭamauparaj	Paṭamauparāja	Osānalopa
Saccā	Sacca	Osānadīgha
Cāmarī	Cāmarī	using directly
Ārambha	Ārambha	using directly
Sampatti	Sampatti	using directly
17. Pāḷi Loan-words from the 17th Line of Bell Inscription		
Pāḷi Loan-words	Pāḷi	Method
Kaṁ	Kamma	Osānalopa
Kambu	Kambu	using directly

Jambū	Jambu	Osānadīgha
Naggha	Anaggha	Ādilopa
Saṃsarā	Saṃsāra	Vipariyāya

18. Pāḷi Loan-words from the 18th Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Buil	Bala	Vikāra
Pamāṇa	Pamāṇa	using directly
Navalokkutarā	Navalokkutarāa	Osānadīgha
Dhammāmata	Dhammāmata	using directly
Mruiksukha	Amatasukha	Vikāra
Dhammasaṃvega	Dhammasaṃvega	using directly
Paccekabuddhā	Paccekabuddha	Osānadīgha
Kusuil	Kusala	Vikāra
Paṭanā	Paṭṭhāna	Ekabhāva and Osānadīgha

19. Pāḷi Loan-words from the 19th Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Bhava	Bhava	using directly
Vāsanā	Vāsanā	using directly
Mano	Mano	using directly
Esan	Esāna	Paṭikara

20. Pāḷi Loan-words from the 20th Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Rathā:	Ratha	Osānadīgha
Dāyakā	Dāyaka	Osānadīgha
Sādhu	Sādhu	using directly
Samutisaṅghā	Samutisaṅghā	using directly
Bhojañ	Bhojañna	Osānalopa
Parikkharā	Parikkhāra	Vipariyāya
Rahan:	Arahanta	Ubhayalopa
Dātabba	Dātabba	using directly

21. Pāḷi Loan-words from the 21st Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Samantaraj	Samantarāja	Osānalopa
Bhogaraj	Bhogarāja	Osānalopa
Parikaṃ	Parikamma	Osānalopa
Mahāpathavī	Mahāpathavī	using directly
Anumodanā	Anumodanā	using directly
Upad	Upaddava	Osānalopa
Ṭhī	Tithī	Ādilopa
Bhañ	Bhaṅga	Osānalopa
Manasīkā	Manasīkāra	Osānalopa
Padatṭhān	Padatṭhāna	Osānalopa

22. Pāḷi Loan-words from the 22nd Line of Bell Inscription

Pāḷi Loan-words	Pāḷi	Method
Sūrā	Asura	Ādilopa and Ubhayadīgha
Mān	Māna	Osānalopa
Pahui	Pahāra	Vikāra
Maṅgalā	Maṅgala	Osānadīgha
Siddhi	Siddhi	using directly

23. Pāli Loan-words from the 23rd Line of Bell Inscription

Pāli Loan-words	Pāli	Method
Ññaṇ	Ññaṇa	Osānalopa

24. Pāli Loan-words from the 24th Line of Bell Inscription

Pāli Loan-words	Pāli	Method
Virajin	Vajira	Vipariyāya
Vihāra	Vihāra	using directly
Mahāsiri	Mahāsiri	Vipariyāya
Pud	Pada	Vikāra
Vajīrā	Vajīrā	Osānadīgha
Paññavā	Paññavā	using directly
Laṅkā	Alaṅkāra	Ubhayalopa
Nidān:	Nidāna	Osānalopa

Conclusion

From the Bagan period, Pāli loan words are found not only in Myanmar literature but also in daily speech. The *Mahāmerumakuṭaghandarājā* bell inscription is a record of construction of the Pagoda in Konbaung period. In this research paper, the direct lone words are one hundred and fifty one, and modified lone words are fifty four. Therefore, “A Study on Pāli Loan-words in the *Mahāmerumakuṭaghandarājā* Bell Inscription” throwing light upon the influence of Pāli language on Myanmar language and the development of Myanmar literature in Konbaung Period.

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A Study on Proverbs Related to Success Appeared in Jātaka

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Abstract

This paper aims to clarify the lessons related to success in life that are appeared in Jātaka, and in order to do so, the lessons are reflected to well-known proverbs. Jātaka stories that concern with economy, education; social relation and religion are taken out from Pāli and Aṭṭhakathā, and used as the focus of the study. This paper also explains how useful these lessons are in life. People tend to learn better through experience. This paper tries to cover various aspects from the point of view of literature, economy, social relation, and religion.

Key words: economy, religion, social relation

Introduction

JātakaAṭṭhakathā is a text that gives a commentary to the tenth Jātaka of KhuddakaNikāya in SuttantaPiṭaka, one of the division of the three Piṭaka - Vinaya, Sutta, and Abhidhamma. People understand that this is the text that records the previous lives of the Buddha when he was fulfilling the Pārami as a Bodhisatta. Not much account was available on whose work this text was, except that it was written by a Sri Lankan monk. JātakaAṭṭhakathā was first written in Sinhalese language by that monk, and later translated into Pāli by the famous commentator Venerable Buddhaghosa.

Original JātakaPāli was recorded in stanzas, and it is not as interesting as JātakaAṭṭhakathā that uses stories in prose. What are known to people as Jātaka stories or Nipāta stories are, in fact, the stories from JātakaAṭṭhakathā. It can be said that JātakaPāli became attractive to more people owing to the works of the unknown Sri Lankan commentator, and the translation work of Venerable Mahābuddhaghosa.

Proverbs are not something to be taken lightly, for they have their background and deep meaning. They are created by the wise of ancient time who could reflect life-lessons on the time and circumstance of their age, and the Dhamma lessons are also added to the proverbs. These meaningful pithy statements are left for later generation of people.

The creation of those proverbs, as it can be seen, sprung out from the good intention of the wise in the ancient time. They wanted to teach younger people lessons, to give good advice to them, to tell them that humble behaviour is a good thing, to encourage them in facing problems and difficulties. They leave good advice for dos and don'ts, and give guidance to the later generations.

Proverbs are used to make pithy and precise statements with full of meaning. People use those proverbs when they teach younger ones lessons or even in daily conversations. Using them make the conversations more precise and effective. Proverbs can also be seen in writings.

Proverbs should be seen different from statements with similar nature that include sayings, similes, and mottos. Proverbs are statements that are pithy, precise, and full of lessons. Among many proverbs available, the ones that have their origin in Jātaka are studied in this paper.

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Chapter on Social Behaviour

1. The destruction of many crows caused by one crow

This proverb explains that the fault of one person can cause the destruction of the others who that person is associated with in a family or an organization just like the fault of one crow caused the destruction of the other crows in the group.

Once, in the State of Bārāṇasī, the Purohita of the King Brahmadata dressed up himself and entered into the city. [A Purohita is a court Brahmin who officiates at royal ceremonies and advises the king.] A crow sitting on a gate-pole defecated on the Purohita's head, and that made the Purohita so mad that he held the grudge against crows. One day, the King Brahmadata asked the Purohita to give a good treatment to the elephants injured in a fire. He knew that crows did not have fat, but he told the king that crows' fat was the best medicine. His advice was accepted by the king and consequently thousands of crows were killed to take fat out of them.

2. Giving an Evil Person a Sword Keeping the Hilt on His Side

This saying refers to and also condemns betrayal. It means that like in a fight when two people are engaging, and one of them is a friend while the other is an enemy, one gives a sword to them keeping the hilt on the enemy's side, one betrays one's friend while helping others.

Once, a Brahman youth was travelling home with his wife. They were attacked by a group of robbers, but he could manage to kill all of them except one. While they were fighting, the Brahmin asked his wife to give him his sword. The wife did give him the sword, but since she was attracted to the robber, she kept the hilt on the robber's side so that the robber could kill her husband.

3. Leaving a Grilled Fish for a Raw One

This is a proverb that condemns the attitude of betrayal of people who neglect the old ones when they have new ones. There are people who do not value what they have and are always running after new ones. They leave or neglect the one they have and run after other things that they are not sure to possess. They might lose both, the old ones and the new ones, and end up with sorrowful life.

A young man named Cūladhanuggaha and his wife were on their way to the State of Bārāṇasī from Takkaśīla. They came across a group of robbers on their way. The wife was attracted to the leader of the robbers, and plotted against her husband and caused his death. The robber was aware that the woman was not trustworthy to be with, and left her on one side of a river where she cried so miserably. Sakka, the Buddha-to-be, wanted to teach her a lesson. He took a form of a fox, asked Mātali the deity to take a form of a fish, and Pañcasikha of a bird. When the fox saw the fish, he dropped the meat from his mouth, and chased the fish. The fish dove down in the water while the meat was stolen by the bird. Thus, the fox lost his meat and also was unable to catch the fish.

4. Letting Cūḷa the Tortoise go into the Water

There are some people who waste a lot of time in doing things that are supposed to be done in a short period. There are also people who tried to cause trouble on a person, but what they have done results in something good for the latter. This proverb condemns sarcastically on such people. A person threw Cūḷa the tortoise into the water thinking that the tortoise would drown, but it was actually the best thing for the tortoise. In the same way, there are times when

a person did something to cause trouble for another person, but what he has done become a useful condition for the latter.

The Crown Prince of King Brahmadata of the State of Bārāṇasī left his royal position for the life of a hermit, and lived in a valley of the River Yamuna. He met a female dragon, fell in love with her, and lived together. They had a son and a daughter. When his father died, he came to the throne. He had a lake dug up for his children, and filled it water. A little tortoise was taken by the water current into the lake. When the children saw the tortoise, they were frightened. The king ordered his men to kill the tortoise. Some men suggested the king that the tortoise must be killed by crushing in a mortar. Some other said that it could be the best to cook the tortoise and eat it. Some said that the tortoise must be roasted, and some said that it should be burnt. There was a man who was scared of swimming, and he suggested the king that the tortoise must be killed by drowning in the Yamuna River. The tortoise pretended that he was so scared when he heard that he was to be killed by drowning. The people thought drowning was the best way to kill the tortoise, and they threw it into the water. The tortoise dove down in the water and never came back again.

5. No-one Swallows the Spittle

This proverb is used in social communications or businesses where people make promises to one another. It is a way to say that one will keep one's promise forever. As no-one swallows the spittle, what has been said will never be withdrawn.

During the reign of King Brahmadata in the State of Bārāṇasī, the Buddha-to-be lived as a physician who was specialized in poisons. One day, a man who was bitten by a poisonous snake was taken to the physician. The physician ordered the snake to come and suck the poison out of the man. The snake said that he would never do that since he had already spit out the poison. The physician told the snake to burn itself in the fire if the poison couldn't be taken back. The snake said, "I would rather die in the fire than to suck the poison that I have spit out", and crawled towards the fire. The physician stopped the snake, and made it promise that he would not harm anyone again, and let it go free. And the physician also cured the patient.

6. Look at the Monkey's Face Before One Eats it

Sometimes, one might have ill-wishes towards someone whose gratitude one owes. At such time, one should be thinking of the gratitude of that person so that one will give up the plan to harm the latter. Like one should look at the pitiful faces of monkeys if one wants to kill them for food, one should also remember good things someone has done if one wishes ill-wills against that person.

Once upon a time, a Brahmin was lost in the jungle of Himalaya, and he was trapped in a chasm without any food. On the tenth day, a monkey, the Buddha-to-be, saw him, and saved his life. The monkey carried the Brahmin on its back and jumped up from the chasm. He was too tired, and rested for a while. The Brahman was so hungry that the evil mind to kill and eat the monkey. He hit the monkey's head with a stone, and the monkey injured on the head seriously. The monkey did not neglect the Brahman despite of what the latter had done to him. He jumped from tree to tree and guided the Brahman to a safe place. The Brahman became a hungry ghost when he died due to the evil kamma he did to the monkey.

7. A Parrot on a Golden Mountain is a Golden Parrot

This proverb suggests that avoiding a place where everyone, noble or ignoble, is treated as equal as a wise thing to do. When a crow rests on a golden mountain, it is called a golden crow. In the same way, a person without any noble qualities, when he lives among people of noble qualities, is considered to be one among them.

Once upon a time, a golden Hamsa bird, the Buddha-to-be lived on Cittakuṭa Mountain with his younger brother. One day, the birds had their meals of Thalay rice (a kind of rice with fragrance) in Himālaya, and came back to their home. On their way, they saw a golden mountain, and rested there for a while. All the birds that lived there looked golden since the reflection of the golden mountain shined on their bodies. The brother asked, “Why do all the birds, either a crow or a golden Hamsa bird, look the same here? What is the name of this mountain?” The elder brother explained that this mountain was called Neru the golden colour of which reflected on all the animals that came near it. Then the younger brother told the elder brother that wise people would not live at a place where everyone, noble or ignoble, appeared to be the same, and the two brothers left the place, and flew to their home, Cittakuṭa Mountain.

8. The Golden Deer Escaped Under the King’s Watch

This proverb suggests that one should take responsibility seriously, and one is blameworthy if one fails one’s duty. The king and his men were hunting a golden deer, and they could manage to surround the deer, but it escaped through the king’s side. In the same way, while everyone is doing their duties, the leader fails to do his job.

Once upon a time, King Pañcāla and his men were hunting deer. In the jungle, the king said to his men, “Anyone must be fined if the deer escape from their side”. He got off his chariot, and waited in a bush holding a bow. When the men made noise to frighten the deer, it ran right beside the king since it was the quietest place. When the men knew about it, they made fun of the king saying “The deer escaped under the king’s watch”.

Chapter on Economy

9. A Brave Man Becomes a King While a Coward Misses the Opportunity

This proverb encourages people to face difficulties bravely. If one is a coward, he will lose what is right in front of him, but if one is brave, he can even become a king. In the same way, if one is not brave enough, one will miss opportunity while one is brave, one will get all the advantages.

In the State of Bārāṇasī, Prince Pañcāvudha, the son of King Brahmadata, having completed the education of that time at Takkaśīlā, came back to his country. He had five weapons with him. In a jungle, an ogre with sticky fur stopped him. The ogre said, “You are not my food”. The prince was not frightened of the ogre. He fought the ogre bravely using his weapons. But the weapons were stuck to the ogre’s fur. The prince did not give up, but continued to fight the ogre using his hands, legs, and even using his head. But all of them were stuck to the fur. The ogre started to feel scared of the prince’s brave attitude. He asked, “Why aren’t you afraid of death?” The prince said, “I have a thunderbolt in my body, and you will also be killed if you eat me.” The ogre did not dare to eat the prince, and let him go. Prince Pañcāvudha arrived home safely, and succeeded the throne when his father died.

10. A Dead Mouse Could be a Good Investment

This proverb encourages people to work hard when they are trying to earn a living. Even a dead mouse can be used in business, an investment, though it may be little, if one works hard carefully, can lead one to success. The amount of investment is not really important while one’s hard work and careful steps in the business plan is of much importance.

Once upon a time, in the State of Bārāṇasī, there was a rich man who could read the signs of the stars. One day, on his way to see the king, the rich man saw a dead mouse. When he read the signs of the stars at that very moment, he saw that a person who used that dead mouse to invest in a business would be rich. He talked to himself about how wonder that would be. He was overheard by a poor man who was wise enough to try out a plan. The man picked

up the dead mouse, and sold it for a little money at the market. With that money, he bought some molasses. He offered water and molasses to the people who came from some villages to sell flowers at the market. Each of them gave him a bunch of flowers which he sold out to invest in another business. This way, in four months, he made a profit of two hundred thousand.

11. The Destruction of Ninety Thousand Hamsa Birds that Ate One Another

This is a good proverb that suggests that truthfulness is important among the species of the same animals or the members of the same group. Like the race of a group of ninety thousand Hamsa bird became extinct for eating one another flesh, destruction will come to any groups if they are not faithful to one another.

Once upon a time, a golden cave in Cittakuṭa Mountain was a home to ninety thousand Hamsa birds. They looked for the food and stored it for the rainy season when they remained only in the cave. During a rainy season, a huge spider as big as a cart-wheel made a web at the mouth of the cave. The birds chose a strong young bird and provided it with double amount of food so that that young bird would be able to fly cutting through the spider web. When the rainy season was over, a group of young birds led by the chosen one destroyed the web, and everyone was able to escape. Unfortunately, there was a rainy season with five month long heavy rain. The birds had to remain inside, and when the food ran out, they all agreed to eat the eggs. When all the eggs had been eaten, they ate young birds, and then old birds. Five month period was enough for the spider to make a five-layer web. On the other hand, the birds were also weak since they had been eating the flesh of their family. The chosen bird led the birds to fly through the web, but they failed and stuck in the web. Thus, all of them were killed by the spider.

12. When the Food Runs Out, the Cook (Rasaka) will be Eaten

This proverb highlights the attitude of some people who take whatever advantage right before them even if they do not really want it when they are unable to get what they really want. There was a king name Porisada who ate human flesh. When he was unable to get the food, he killed his cook who was providing him with human flesh. In the same way, people, when they are unable to get what they want, they might rob it from his friends.

Porisada was a king who was too greedy in eating meat. One day, his cook was unable to get any meat, and he had to find some human flesh to offer the king. The king was so attached to the taste he experienced, and asked for more. The cook was forced to find human flesh for the king. But finally, when the cook was unable to find the food, the king killed him and ate him.

13. Give and Take (Here is the Ruby, and Give Me the Dragon.)

This proverb suggests that frank give-and-take-relation is a better way in relationship. Only when the ruby is given, the place of the dragon is exposed. In the same way, only when the price is given, things can be bought.

In the State of Bārāṇasī. There was a poor Brahmin snake charmer who had learnt magic words from a hermit. He was walking along the River Yamunā while chanting the magic words. At that time, a group of female dragons, the wives of Būridatta, the lord of the dragons, were enjoying the time at the beach. They had a ruby that was placed on the beach. When they heard the magic words, they ran away since they thought it was a Garuḷa (also garuda; the mythical king of birds and also the enemy of dragons) coming to hunt them. They forgot to take the ruby which was found by the Brahmin. One day, the snake charmer came to know in a conversation with two Brahmin hunters, the father and the son, about the place where

Būridatta, lord of the dragons, dwelled observing precepts. They had a deal, the snake charmer gave the hunters the ruby, and the latter told the former the place.

14. A Stream Flows on a Mountain if there are Good Conditions

Everything is possible if one tries out for them. There are things that are difficult and almost impossible to see happening, but when the conditions are favourable, even those things can come to exist. This proverb encourages people that even on the mountain, a stream may flow, and so, one should not to give up on things only because they seem to be impossible ones.

There was a little egret that eats the fish on the peak of a mountain. One day, he had a thought while he was eating a fish he had caught from a stream at the foot of the mountain, “It would be good if I could catch fish and drink the water here on the mountain”. As he was wishing for something seemed to be impossible, a miracle happened. Sakka was just enjoying the moment of defeating Asura at that time. He thought, “As my desire is fulfilled, it would be good if I fulfill someone else’s desire”. He saw the little egret. He made a river near by the mountain filled with water and flow up to the mountain where the little egret lived. The little egret could enjoy a day at the river on the mountain where he caught fish. However, it was only one day the river flowed up the mountain. The next day, the river flowed at the foot of the mountain as it did before.

Chapter on Education

15. Making a Dead Tiger Alive is a Suicide

This proverb warns people that even a useful skill can be a dangerous means if it is misused unwisely. If a man makes a dead tiger alive, he will endanger himself. In the same way, if one gives one’s enemies a chance to regain the strength, it will be suicidal.

During the reign of King Brahmadata in the State of Bāraṇasī, the professor of Takkaśīla, the Buddha to be, was educating five hundred men. They learnt magic words from the professor to make the dead come back to life, but they had not yet learnt how to turn it back to the death. One day, a pupil, named Sañjīva, went to a forest to fetch the firewood. He was accompanied by other young men. They saw a dead tiger, and Sañjīva told his friends that he could make the tiger come back to life. The others did not believe him, but they climbed up a tree for just in case and said, “We don’t think you can do it, but do it if you can”. Sañjīva said the magic words and throw a small stone at the dead tiger. The tiger became alive, and attacked Sañjīva who was killed on the spot. The other young men, having fetched the firewood, went back to the teacher, and told him all about it. The teacher told them, “You will get into trouble if you give strength to the evil ones.”

16. A Ruby does not Lose its Value Even if it is in the Mud

Ups and downs in life is like the mud that defile one’s purity. This proverb suggests that one should possess some skills to keep one’s purity in the face of ups and downs. Even if a ruby is covered in mud, it does not lose its value. In the same way, if one possesses valuable qualities, one will never go down in difficult situations.

Once upon a time, a group of pigs lived in a cave with full of rubies in Himālaya. There was a lion who lived near the cave. Whenever the lion went past the cave, the image of it reflected on the walls of the ruby cave. The pigs were so frightened of the lion, and they thought that the ruby walls were so shining that it had the reflection of the lion. They painted their bodies with mud and tried to rub the walls with their bodies. On the contrary to what they had expected, the walls became shinier and shinier as the pigs rubbed them with their bodies. The pigs were unable to understand what happened, so they asked a hermit. The hermit

explained them that the walls were made of real rubies, and they would never be made dull. And he also suggested the pigs to leave the place for safety.

Chapter on the Dhamma (Religion)

17. The Flower of Hell-fire is Mistaken with the Flower of Gold

When misfortune comes to a person, he takes what is right to be wrong and what is wholesome to be unwholesome. This proverb suggests that downfall is inevitable for someone who faces misfortune since he or she starts thinking wrongly. A young man saw a wheel of knives, but he saw it in his eyes that it was a rosary of golden flowers. Like that young man, people, when misfortune comes to them, unable to think rightly.

During the time of Kassapa the Buddha, there was a rich man in Bārāṇasīsa whose son's name was Mittavindaka. He inherited everything his father possessed when the latter died. His father had advised him to live a good life of morality, and give donations, but he did not listen to his father. One day, he wanted to go on a business trip. His mother tried to stop him, but he did not listen to his mother either. He and some men went on a trip at sea. On the seventh day at sea, the ship stopped mysteriously, and the people on board used the draw to choose the one that caused misfortune to them. Mittavindaka was the one chosen, and they put him on a raft and let him float at sea. Mittavindaka was falling asleep when his raft landed at Ussada Hell. He saw a man with a wheel of knives cutting the flesh on the head. That man was suffering in hell. However, Mittavindaka thought that the man was wearing a beautiful rosary of lotus flowers, and asked the man if he could have it. The man tried to explain him it was not the rosary of flowers, but he did not accept, and kept asking. So, finally, the man gave it to him, and as soon as he wore it on the head, the wheel of knives was turned on cutting the flesh. It was how he brought suffering to himself.

18. A Cow Being Breast-fed by a Calf

This proverb is used to talk about unusual things that are not likely to happen. Like a cow is breast-fed by a calf, some grown up people have to follow the advice of the youth.

During the time of the Gotama the Buddha, King Kosala had a dream in which he saw sixteen unusual things. When he woke up, he went to see the Buddha at Jetavana Monastery, and told the Buddha about his dream. The third thing he saw in his dream was that he saw a mother cow being breast-fed by the female calf. The Buddha explained that it was the sign for the future when the older people have to take the advice of the younger ones.

19. The Scar Reminds One of Maho

It could be easy to erase the memory of sadness, but it is not that easy to erase the memory of bitter feeling. When one experiences something similar, it may remind one of the bitter feeling that one had experienced in the past. Kevaṭṭa the Brahmin, whenever he saw the scar on his forehead, remember Mahosadha, and felt the bitterness again. In the same way, there are things that remind one of bitter experience that one had before.

Once, King Videharāj was ruling the State of Mitthila while King CūḷaniBrahmadatta was ruling the State of Pañcāla. King Videharāj's advisor was Mahosadha and King CūḷaniBrahmadatta's advisor was a Brahmin named Kevaṭṭa. The two advisors met in a competition in which the wiser one could defeat the other. They had a deal that the one who lost in the competition had to bow to the winner. Mahosadha showed Kevaṭṭa a priceless ruby, and asked if the latter wanted to have it. Kevaṭṭa was so attached to the ruby, and placed his palms to receive it. Mahosadha gave it to him, but he purposely made it fall through the two palms to the ground. While Kevaṭṭa was trying to pick up the ruby, Mahosadha pushed his head to the ground, and said loud enough for the audience to hear, "Oh, Sir, do not bow to me.

I am as young as your grandchild". At the same time, he held Kevaṭṭa's head and pushed it so hard to the ground that the forehead got hurt bleeding. Both kings and audience saw what was happening, and thought that Kevaṭṭa had lost the competition. Since then, whenever Kevaṭṭa saw the scar on his forehead, he remembered what Mahosadha did to him.

Conclusion

This paper will hopefully help the readers to understand the proverbs explained, to see the background from which those proverbs derived, to reflect on everyday experience of social communication, economy, education and religion, to notice what advices these proverbs suggest, and what advantages that one would get if one follows the advice, to learn how these proverbs are used in Myanmar literature, and to realize the usefulness of these proverbs. If one follows the advice, do what should be done, and avoid doing that should not be done, one will be able to enjoy smooth social communication, create love and unity among the members of the society, help one another, forgive ones who did wrong, and to sympathize others' feeling. All the advantages will come to one who follows the advice given through the proverbs. One can also see that investment, though that seems little, if one knows how to make use of it well, can produce good benefits. One just needs to treat others well, be wise, be farsighted, keep promises, and be honest. Disadvantages will come into one's life if one is not trustworthy and evil minded,. One should understand that what goes round comes round, and with this understanding, one should not ill-treat or cheat others; instead, one should be honest and truthful to others. By reading this paper, one will realize the value of wisdom, and one will be motivated to become a wise person oneself. One will educate oneself, learn useful skills, and become one of the wise people. In relation to the Dhamma, this paper explains the great result of wholesome deeds, and also suggests how to perform wholesome deeds so that one can experience such great results. It can be seen that even wholesome deeds surrounded by unwholesome intentions and deeds do not produce desirable results; but produce undesirable ones instead. However, the proverbs discussed in this paper are not the rules to be abided by; they are just suggestions that one might follow if one sees goodness in them, and one can neglect if one doesn't see the value in them. Nevertheless, it can be assured that the proverbs do give priceless advice to the readers in their social, economical, educational, and religious life.

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မြန်မာစကားပုံ (မြန်မာစာအဖွဲ့)၊ တက္ကသိုလ်နယ်မြေ၊ တက္ကသိုလ်များပုံနှိပ်တိုက်၊ ရန်ကုန်မြို့၊ ၁၉၉၁။

အမ်အေချမ်းဟန်။ ဗုဒ္ဓစာပေလာမြန်မာရိုးရာစကားပုံများ၊ သာသနာတော်ထွန်းကား ပြန့်ပွားရေးဦးစီး ဌာနပုံနှိပ်တိုက်၊ ၂၀၀၈။

The Donations of Anāthapiṇḍika, the Wealthy Man in the Time of Buddha

San San Yin*

Abstract

This research presents the donations of Anāthapiṇḍika, the wealthy man who offered the four requisites of the Buddha and monks and gave rice food to those who are refugeless people in the time of Buddha. This paper analyzes the ways in which fulfillment of pāramitā, meeting the Buddha and receiving Etadagga Title, special attributes and his donation. The aim of this paper is to let youths of Myanmar know Anāthapiṇḍika's donations and his performance. If today people make donations like Anāthapiṇḍika, the monks do not have to worry for alms-food, robes, monasteries and medicine. It is hoped that the monks who will be able to make effort for the development and perpetuation of the Buddha Sāsana.

Key words: offer, alms-food, robes, monasteries, medicine

Introduction

The Buddha strived for becoming Buddha for four asaṅkheyyas and a hundred thousand kappas and appeared as the Buddha for the welfare of living beings. The appearance of the Dhamma is for the happiness of the living beings and the appearance of the Saṃgha is for the meritorious works of the living beings. The Order of the Saṃgha started from the time when the Buddha delivered the Dhammacakka to the Pañcavaggī after becoming the Omniscient Buddha. The Order of the Saṃgha grew up gradually and the Saṃgha had to strive for perpetuation of the Buddha Sāsana. The lay disciples dedicated their minds to the thriving propagation and perpetuation of the Buddha Sāsana in making donations of the requisites to the Saṃgha. Moreover, they must donate to all the monks without personal discrimination. In the Dakkhinavibhaṅga Sutta, Mahāpajāpati Gotamī wove the robe by herself and donated it to the Buddha only. But the Buddha told her not to donate intending only for the Buddha and that she ought to donate the robe intending for all the monks to make it Saṃghikadāna. The Buddha said that donation to all monks in general is more beneficial than donation to an individual monk. In the time of Buddha, the lay disciple who performed the highly beneficial Saṃghikadāna was Anāthapiṇḍika, the wealthy man who offered alms to the Buddha and monks and refugeless people. So Anāthapiṇḍika was the person who used to offer alms ardently particularly to the Buddha and the monks. Therefore the Buddha bestowed him the Etadagga title.

Fulfillment of Pāramitā

Anāthapiṇḍika was a citizen of Sāvatti city. The name given by his parents was Sudatta. The word Sudatta can be divided into 'Su' and 'datta'. 'Su' is the prefix which means 'well'. 'datta' can be further divided into √dā and ta. √dā means to give; to donate 'Ta' is a prefix which denotes passive past participle. Therefore the 'Sudatta' is defined as 'One who has given well'. It is defined in the Mūlapaṇṇāsa Aṭṭhakathā as 'He is called Anāthapiṇḍika because he causes all wishes fulfilled, he is devoid of maccariya, replete in compassion and he gives rice food to those who are refugeless'. The word 'anātha' is a+nātha. It means one who has no refuge. Anāthapiṇḍika is also called Mahāanāthapiṇḍika to distinguish from Cūlaanāthapiṇḍika. The future Anāthapiṇḍika was a man of good birth in the city of Haṃsāvati during the life-time of Padumuttara Buddha. While he was listening to the dhamma, the Buddha bestowed an Etadagga title on a lay disciple who was very delighted in performing offerings to the monks. As he keenly emulated this upāsaka, he performed works of merit and prayed for receiving Etadagga title like the upāsaka.

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When he passed away from that existence he passed through human beings and celestial beings for a thousand kappas. During the life-time of Gotama Buddha he was reborn as the son of a wealthy man Sumana in the city of Sāvatti. When his father passed away he succeeded the position of Anāthapiṇḍika, the wealthy man. He forsook a huge amount of wealth in supporting the Buddha Sāsana outstandingly. For his great generosity in offering to the Saṃgha he was bestowed Etadagga title. During the life-time of Gotama Buddha, Anāthapiṇḍika was the son of Sumana, the wealthy man in Sāvatti city. His childhood name was Sudatta. When he came of age he got married and succeeded his father as the wealthy man of Sāvatti when his father died. Anāthapiṇḍika's wife was the sister of Rājagaha, the wealthy man. She was called Puññalakkhaṇadevī. Rājagaha the wealthy man and Anāthapiṇḍika were mutual brother-in-law. One son and three daughters were born to Anāthapiṇḍika and Puññalakkhaṇadevī. The son was named Kāla. Although the wealthy man was very generous, his son was not interested in paying homage to the Buddha, to listen to dhamma or to do sundry tasks for the monks. Anāthapiṇḍika persuaded his son to be familiar with the Sāsana by giving him money. The daughters were Mahāsubhaddā, Cūlasubhaddā and Sumanadevī. The daughters were married and they followed their husband's houses. The youngest daughter has not yet found suitable suitor and remained at home with the two parents.

Anāthapiṇḍika used to go to Rājagaha the wealthy man for business. One day Anāthapiṇḍika set out to Rājagaha with 500 carts loaded with goods for sale. When he was only one yojana from Rājagaha, he sent the message that he was coming. But Rājagaha, the wealthy man could not listen to the message. He went to Sītavanamonastry where the Buddha was residing. He listened to the dhamma. He incited the Buddha and the monks to his house to partake of alms-food the next morning. Then he went back to his house and he was busy in managing to cook alms-food for the next day. Anāthapiṇḍika was expecting welcome from the Rājagaha, the wealthy man. Until he came to the door of the house he saw no sign of Rājagaha, the wealthy man. When he went into the house, only then he heard the greetings of Rājagaha, the wealthy man. 'Wealthy man, are the children well? Are you well on the way?' After greeting Rājagaha, the wealthy man continued to make an arrangement for offering alms-food to the next day. Anāthapiṇḍika was now curious and wondered, 'Is there a wedding ceremony? Are they going to make a great offering?' Therefore, he asked what they were preparing for. Only then he came to know that Rājagaha, the wealthy man, was going to make a great offering. Rājagaha, the wealthy man, told Anāthapiṇḍika that he had invited the Buddha and the Saṃgha to receive alms-food the next morning. Upon hearing the word 'Buddha' from Rājagaha, Anāthapiṇḍika experienced five kinds of Pīti. He asked Rājagaha. 'In this world it is rare to hear the word 'Buddha'. Is it now possible to worship the Buddha?' Rājagaha, the wealthy man, said, 'The Buddha is now residing at the Sītavana forest monastery near the cemetery'. As the time was then near sunset, Anāthapiṇḍika decided to rise early and go to the Buddha to worship in the next morning. Then he went to bed.

Meeting the Buddha

Anāthapiṇḍika woke up when the first part of the night was passed. As his devotion in the Buddha was so great, he was much elated. Light came out his body and the darkness of the night disappeared. The wealthy man thought that the sun had arisen. Therefore, he got up from bed. When he saw the moon shining in the sky, he knew that it was just past the first part of the night. Then he went back to sleep. He woke up again at the end of the middle part of the night. He got up from bed at the end of the last watch of the night. He got down the seven-tiered pavilion and walked towards the city gate. When he got to the outside of the city, he stepped on dead bodies. He became afraid. Then he light coming out of his body because of pīti disappeared.

Therefore, he thought of turning back without going on. The deva-ogre called Sīvaka, without showing his appearance, urged the wealthy man to go on in a pleasant voice. The wealthy man thought that there were other people. He was heartened. Sīvaka-Ogre urged the wealthy man three times. In this way Anāthapiṇḍika had passed all the dangers. At the time he reached the grove, a thought came to him, 'If he is truly the Buddha, he will call me by the original name 'Sudatta' instead of calling 'Anāthapiṇḍika'. When the wealthy man came near, the Buddha called, 'Come! Dear son Sudatta.' He approached the Buddha and said, 'venerable Sir, did you sleep well?' The Buddha replied, 'I slept well'. Then the Buddha preached the wealthy man dānakathā, sīlakathā, etc. At the end of the dhamma, Anāthapiṇḍika became a Sotāpanna Ariya as he had no trace of doubt in the Buddha, the Dhamma and the Saṃgha. Then Anāthapiṇḍika supplicated to the Buddha, 'Regard your disciple as the one who takes refuge in the Three Ratanas, one who has been established at the Saraṇagamana'. Then he invited the Buddha and the monks to the house of Rājagaha the wealthy man to partake of alms-food. As the Buddha remained silent, it signified acceptance. Anāthapiṇḍika, the wealthy man, paid obeisance to the Buddha and came back to the house of Rājagaha, the wealthy man.

The next morning, Anāthapiṇḍika offered alms-food to the Buddha and the monks at Rājagaha, the wealthy man's house where he was staying. Then he invited the Buddha to reside at Sāvatti in the Rains Retreat. The Buddha accepted the invitation and went back to the monastery after preaching the dhamma. After getting the acceptance of the Buddha, Anāthapiṇḍika quickly conducted the business in Rājagaha and went back to Sāvatti. On the way back to Sāvatti, at every yojana a residence monastery was built at the cost of one hundred thousand. The total distance was 45 yojanas. On arriving at Sāvatti city, Anāthapiṇḍika bought a garden land from prince Jeta for 18 cores. Prince Jeta participated in the donation of land and gate pavilion with seven tiers. Anāthapiṇḍika built Jetavana Monastery at the cost of 18 cores for the residence of the Buddha. The monastery was named Jetavana because the garden land was bought from prince Jeta. When the monastery was completed, a messenger was sent to Rājagaha to invite the Buddha to the Jetavana monastery.

The Buddha together with the Saṃgha set out from Rājagaha to Sāvatti. On the way to Sāvatti, the Buddha stayed one night at each residence monastery arranged by Anāthapiṇḍika in advance. Anāthapiṇḍika welcomed the Buddha and the monks with many attendants and ceremoniously invited the Buddha and the monks to the Jetavana monastery. The next morning, Anāthapiṇḍika offered excellent foods and eatables from his home to the Buddha and the monks. Anāthapiṇḍika's wife was Puñṇalakkhaṇadevī. The wealthy went to Rājagaha where his brother-in-law lived on trading business. He became a Sotāpanna when he worshipped the Buddha for the first time. The wealthy man bought a garden from prince Jeta for 18 cores of Kahāpaṇas. Then he built a monastery at the cost of 18 cores of Kahāpaṇas. Then he held the inauguration ceremony of the water libation at the cost of 18 cores of Kahāpaṇas. The wealthy man made donation to the Buddha and the monks at a total cost of 54 cores of Kahāpaṇas.

Receiving Etadagga Title

After building the Jetavana monastery, Anāthapiṇḍika made an offering in the morning and afternoon for the duration of three months at a cost of 18 cores. In this way Anāthapiṇḍika made treat offering to the worth of 54 cores to the Sāsana. The wealthy man went to the monastery three times a day. He used to bring alms-food in the morning, medicines and juices in the afternoon and perfume and flowers in the evening. If there was no other offertory, he bought sand and spread it within the monastery compound. He also made daily offering of abode, alms-food and juices. As the house of Anāthapiṇḍika was in proximity with the Three Ratanas, the guardian angels and slave women became Sotāpannas by listening to the dhammas preached by the Buddha. Furthermore it is learnt that the wealthy man daily made

the following offerings at his home. (1) offering of things such as alms food to the five hundred monks who won the lots, (2) offering of special alms food to five hundred monks once on the waxing day and another on the waning day, (3) offering of milk rice to the five hundred monks decided by casting lots, (4) offering of milk rice to the five hundred monks on the waxing and waning days, (5) daily offering of alms-food to the five hundred monks, (6) offering of alms-food to five hundred guest monks who were not familiar with the journey and to five hundred monks attending on the sick and (7) preparing accommodation for five hundred monks at his home.

While residing at the Jetavana monastery in the city of Sāvatti, the Buddha honored the eminent lay disciples by conferring Etadagga titles. The Buddha conferred Etadagga title on Anāthapiṇḍika as follows:

"Monks, among the lay disciples who are delighted in giving alms to the monks, Anāthapiṇḍika, the wealthy man also called Sudatta, is the most excellent"

Special Attributes and Donations

Anāthapiṇḍika, the wealthy man, daily observed precepts. When a long time had elapsed, the wealth of Anāthapiṇḍika was depleted. He could not get back the 18 cores he had lent to the merchants. The 18 cores that he inherited from his parents were lost because it was buried on the river bank. Although all his property had gone, Anāthapiṇḍika went on alms giving. He was then offering broken rice alms-food and vinegar curry. The guardian angel of the door made his appearance and urged Anāthapiṇḍika to stop alms giving and to make effort to gain prosperity, 'the wealthy man, you do alms giving disorderly to the Sāsana of Gotama Buddha. You still keep on offering to the Gotama Buddha until you are poor. Stop offering to the Buddha and make an effort to gain prosperity.'

Anāthapiṇḍika did not take heed of the door guardian angel's advice, and he drove him away. Then the door guardian angel had no place to live. Therefore, he asked assistance from city guardian deva and Catumahārājā deva but he got no help from them. Then he went to Sakka and asked his advice. The door guardian deva collected the 18 cores of money loaned to the merchants and salvaged, the 18 cores of money washed away by the river. After restoring the last property in the treasury, he then implored Anāthapiṇḍika to forgive him. The wealthy man took the guardian deva to the Buddha and supplicated all the details. The Buddha preached doctrine to them. At the end of the doctrine, the guardian deva became a Sotāpanna. The wealthy man's last time was when the Buddha was residing at the Jetavana monastery. When Anāthapiṇḍika became seriously ill, he sent a man to the venerable Sāriputta to invite Sāriputta Thera to pay a visit to Anāthapiṇḍika's house. When the man supplicated to the Venerable Sāriputta, he accepted the invitation. The Venerable Sāriputta went to the wealthy man's house together with the Venerable Ānanda. They sat on the prepared seats and asked about the ailment. The wealthy man said that it was getting worse. Then the Venerable Sāriputta said, "Wealthy man, as you have complete faith in the Buddha, the Dhamma and the Saṅgha your ailment would be instantly extinguished. As you are reflecting the eight constituents of the magga your ailment will be extinguished."

Then, Anāthapiṇḍika offered alms-food cooked for him to the Venerable Sāriputta. The Venerable Sir, told Anāthapiṇḍika to make an effort to contemplate the Buddha's admonition as he was a wise person who was endowed with saddhā and sīla. The Venerable Ānanda also preached the doctrine on fears and fearlessness of death which was the cause of life after death.' In this world the puthujanas who have no faith in the Buddha, the Dhamma and Saṅgha are immoral and fear death. The Ariyas who have faith in the Buddha, the Dhamma and Saṅgha are moral and do not fear death.' Then Anāthapiṇḍika supplicated to the Venerable

Ānanda," Venerable Sir, I have complete faith in the Buddha, the Dhamma and Saṃgha, and I have not breached any rules of conduct preached by the Buddha.' Soon Anāthapiṇḍika passed away and was reborn as a deva in Tusitā heaven. After becoming a deva he came to vesāli monastery where the Buddha was residing and then supplied that Anāthapiṇḍika had become a celestial being in Tusitā celestial abode.

Being an aspirant for the boon of being a lay man who was delighted in alms giving, Anāthapiṇḍika made alms giving daily at his house; he was bestowed Etadagga title for alms giving. Therefore, Anāthapiṇḍika's performance and attributes are worthy of admiration and emulation for the Theravāda Buddhism in the present day. Anāthapiṇḍika was an honest, upright, considerate and kind-hearted person. He was incomparable in alms giving. He supported those who were in need and made great offering to the Buddha and the monks. He dedicated his whole life in the service of the Sāsana. He was a great lay disciple who had firm belief in the Buddha, the Dhamma and Saṃgha.

Conclusion

Anāthapiṇḍika made alms giving to the monks headed by the Buddha and to poor people. As his donations were not surpassed by other offering, he was bestowed Etadatta title by the Buddha. The lay people took part in developing, propagation and perpetuation of the Sāsana by proving the four requisites. In the absence of the donors no religion can last long. If there are historical buildings, pagodas, monasteries, tanks etc., there will be nothing to observe for the posterity. Anāthapiṇḍika played the major role in the development of Buddha Sāsana. The religious performances of Anāthapiṇḍika were a great accomplishment. He went to the monastery three times a day and fulfilled the needs of the monks. The wealthy man unstably believed in the Buddha and the monks. He also caused his family members, slaves and workers to have conviction in the Buddha and the monks. This performance is worthy of emulation. One should also strive like Anāthapiṇḍika to make one's family members believe in the Buddha and this monks and to live in accord with the doctrine.

When Anāthapiṇḍika was healthy, he showed how to live fulfilling the loka duties and dhamma duties. When he became ill, he died taking to heart the doctrine shown by the Sāriputta and Ānanda. The ways of conducting that life and dying are also worthy of emulation. Moreover Anāthapiṇḍika did not distinguish earning a living and searching the doctrine. He earned his living while searching for doctrine and he searched doctrine while he was earning a living. Therefore, Anāthapiṇḍika was replete with loka attribute and dhamma attribute. Setting Anāthapiṇḍika as an expel, one should carry out religious, social and family affairs. In this way one can be successful in both worldly and supramundane affairs. There are three kinds of essence in life. The essence of wealth is giving away in charity. The essence of the khandha is the morality or sīla and the essence of long life is the exertion in the practice of meditation. Anāthapiṇḍika was not only able to accumulate wealth but also able to perform alms giving which is the essence of wealth for the betterment in the Saṃsāra. He remains in the record of history as a person could perform charity.

Therefore the worldings should start emulating Anāthapiṇḍika in making use one's wealth in charity for the welfare of oneself and others. The virtuous ones, desiring for the welfare of the present life and, the life after death and for liberation from the Saṃsāravatṭa, should make effort to prevent the karmically unwholesome phenomena that have not arisen yet, to dispel the karmically unwholesome phenomena that have arisen and to encourage the karmically wholesome phenomena that have not arisen yet, and to cultivate the karmically wholesome phenomena.

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